

## Joe Plaskett:

Works from the Collection of the  
New Westminster Public Library



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150

INSPIRING  
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1865



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Self-Guided Tour

## On the Art Panels

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### **#1 untitled, oil on canvas, 1962**

The first of two sunset scenes looking from New Westminster's waterfront across the river (see also #8). The strong bronze colouring prefigures Plaskett's later use of monochrome palettes in his paintings of the 1990s and later.

### **#2 untitled, oil on canvas, 1969**

### **#3 untitled, oil on canvas, 1972**

In these two markedly different landscapes Plaskett explores different canvas dimensions and colouration schemes.

### **#4 untitled, oil on canvas, 1963**

### **#5 untitled, oil on canvas, 1962**

### **#6 untitled, oil on canvas, 1962**

### **#7 untitled, oil on canvas, 1965-1970**

Plaskett painted and drew numerous New Westminster houses, taking care to include prosaic elements such as telephone poles and laundry on the line. The buildings are often seen through a tree, which can appear almost human-like in form. Without depicting people in any of these works, Plaskett nonetheless evokes the human presence inside the home.

### **#8 untitled, oil on canvas, 1965**

See description for #1.

## In the Plaskett Room

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These works may be viewed when the room is not in use.

### **#9 - #19 various untitled works, pastel on paper, 1960-1975**

Most of the pastels in the library's collection depict New Westminster houses and can be considered studies and exploratory works. Drawing #15 relates closely to painting #6. Drawing #16 depicts the same house as painting #5, although the painting approaches the subject from a different angle and with simplified foliage. The house drawings show Plaskett at work combining precision, almost draftsman-like architectural drawings with playful or unruly natural elements. In #12, the starkly squared-off house is viewed through a soft-focus tree, whose yellow leaves stretch impossibly far into the sky. In #13, a barren tree curves over like a stooped person. In #15, a tree rises from behind an apartment block like a shock of hair. In the two landscapes, #9 and #19, and in #18's streetscape, a freer hand and broader strokes show us a different side of the artist.

## At the Technology Desk

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### **#20 untitled, oil on canvas, 1975**

This large canvas is dated later than the other oil paintings in the library's collection, and shows the influence of the pastel studies. Here, the controlled architectural building lines and shroud of snow contrast with the many cats peering out from corners—one of whom is being courted by a figure in a startling red hat. A small stained-glass window glimmers softly on one wall. These touches hint at the life teeming behind the house's quiet exterior.